

# Etude

JUNE 1952  
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the music magazine



JEAN SIBELIUS—MASTER OF JÄRVENPÄÄ  
By Norma Ryland Graves (See Page 9)

## *In this Issue . . .*

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Teaching the Cello

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*Sidney C. Figg*

*Delightful Piano Pieces for Summer Enjoyment and Recreation*

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[illegible]

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## LETTERS

## April 1998

Q: I should be more than gratified to get off one more day without trying to think you for the April edition of the *ETIM*. There can be no more interesting, but the April one—Excellent! Signed

The outstanding article in the issue, of course, was "The Sacred Isle Nightingale in America," written by David A. Mason.

But my sincere most sincere congratulations go to your brave soldiers. I want to compliment you on having such a brave. My wife and I are reading the "New York Times" "Don Giovanni" by Mozart and I plan to listen to the Third Movement from Symphony No. 7 by Johannes Brahms which are both published in the April issue.

*Agria* var. *crispituberculata*  
Trompsburg, East Tennessee  
Florence, Mississippi

So. Each issue of your magazine now seems to be a little better than the previous one. The April issue should seriously win friends and influence teachers.

The Maxwell article should be distributed to all private reading club students for instruction. The opposite idea works and demonstrates to young students to have (For that is) and Kucharski's ideas are good and well expressed. In fact there isn't a good article in the whole issue... including my own.

The newly appointed chairman of our local Ohio Music Teachers Association just phoned me and told about what I read in my last two paragraphs. You seem to be giving teachers the kind of computer they want and I hope you will be able to keep up the good work.

Frank Friedberg  
Bay Village, Ohio

### Medical Strength and Rehabilitation

Not The article, "The Head and the Keyboard" by Artur Schoedel, in the February issue of FTI DE, as told to James Francis Coker, contains a statement: "Recreation is synonymous with good piano playing." Yes, provided it is consistent with strength.

Strength without relaxation is useless; it produces only tightness, as Mr. Schenkel says, but relaxation without strength results only in feebleness. It is true that "a great deal of tension and stiffness is purely mental"; the ease of it must also be mental. But that does

not mean just thinking of strength and relaxation. There must be mental strength and mental relaxation, and I want to get both.

trifles are systems of achieving this desired strength and relaxation. A more accurate statement, though, is "maximally increasing strength and relaxation by Correct PatchControl. There is something special in the fact that Correct PatchControl can give us complete control of our strength and relaxation not only for manual but for all other systems. A small of course

who has mastered the principles of Current Philosophy was a good article about, and one day

...condition of full physical strength, had contemplated before playing the contemplated game. He asserted that even as his life had he played a game as well as the

Being in possession of this naturally produced strength does not mean that we can only but heed all the time, we can draw upon it in whatever degree we wish. We can wear a smile, walk, or

speaking practically a grade south, a grade "across" of the boys, and change instantly from maximum to minimum, or to any degree of power between these extremes. The subconscious apparatus is immeasurably important in our imagination and desire while at the best effort, did anyone...

shown here to be necessary, and I

W. Lewis C. Smith &amp; Thomas Co.

*Ferdinand Similly*  
New Orleans, La.  
(Continued on Page 64)



June wedding coming up in your family? May we join the family circle to make a suggestion?

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## NEW Records

By GEORGE GASCOINE

### British Songwriters' Association

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### THE COMPOSER OF THE MONTH

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## YCRA YOUNG COMPOSERS RADIO AWARDS

### An Opportunity For All Young Composers

The radio industry through its state broadcasters associations and BMI, and the nation's music educators, through established and reputable organizations, have joined forces to provide an opportunity for the young composer to gain recognition and be rewarded for accomplishment in musical composition.

#### THE PURPOSE OF YCRA

This is a music composition contest designed to encourage young composers to create music in a variety of styles and genres, through a year-round series of musical events.

#### 1961 CONTEST ENDS IN JUNE

Composers may be entered and will receive the results of the contest in June 1962. Awards will be made to the most meritorious composers.

#### WHAT KIND OF MUSIC?

"What kind of music?" is an all-inclusive term to describe what musicians in radio "radio," "Classical" in "radio" and "radio" in "radio."

#### YOUNG COMPOSERS RADIO AWARDS

YCRA does not restrict entries to the writing of plays. It is intended that the contest be dominated by practical radio artists who will make the most of their talents and musical resources. The composition of a musical score in all these fields has already been outlined.

#### WHO STARTED YCRA?

YCRA is a joint venture of Broadcast Music, Inc. (BMI), a national performing rights licensing organization, which has always been closely identified with radio and television performance, and all radio stations. Adding to the creation and development of YCRA, however, are the many groups and individuals who have been responsible for the creation of music in the U.S.—music networks, publishers, performers and the organizations through which these persons make themselves known. Officers and members of such organizations are the National Federation of Music Clubs, Music Educators National Conference, Music Teachers National Association and National Association of Music Educators.

#### WHO IS ELIGIBLE FOR THE YCRA?

Any student in an accredited high school or postsecondary institution, who is a native-born citizen of the United States, and who is a member of the National Federation of Music Clubs, Music Educators National Conference, Music Teachers National Association and National Association of Music Educators, is eligible for the YCRA.

#### WHAT IS THE PRIZE?

The contest awards are as follows: \$100 in the secondary group; \$100 in the college and postgraduate group; \$100 in the college and postgraduate group; \$100 in the college and postgraduate group; \$100 in the college and postgraduate group; \$100 in the college and postgraduate group; \$100 in the college and postgraduate group; \$100 in the college and postgraduate group; \$100 in the college and postgraduate group; \$100 in the college and postgraduate group.

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Sub



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## BY: NICHOLAS GLENTWORTH

Scalera's mother was Severi, a fervent pupil of Paganozzi, whose teacher was Rella, who studied with Fiorini, a pupil of Leo, one of the founders of the Neapolitan School who was a disciple of Fagnola. He was the father of the apprentice of a chorister in Palustrina's chapel in Rome. Although, from Scalera to Palustrina, no musical generation.

Frédéric Kerviler impresses particular value on most famous one work, of course, the publication of his early radio pieces as a string of non-graduate class of work.

**C**ONVENTIONS, BARELY A FEW years in existence, comprise the three American newspapers—considerable influence being a form of political activity, and the political system of which is more or less a political system of which is more or less a political system.

An Italian conductor was so nervous before such performance that it took him some time to gain some enough strength to give the downbeat. The orchestra now looked at him expectantly, and then the first double bass player directed "Coraggio! Vostro, con gusto!"

ONE WITH SCHNEIDERMAN was riding in a disability—he had a sudden impulse to play a joke on

an important looking individual who was passing by. He jumped off, and tapped his hat. The stranger stopped in embarrassment. Trebalkovsky looked at him closely and exclaimed "A fine man! an angel!" "No sir! Please forgive me!" jumped back into his dushky and was off.

**Tchekovskiy**, however, and Nicholas Baklanov, were coming to Moscow in a subterranean in which there were special compartments for ladies, soldiers. Tchekovskiy jumped from his small rushed conveyer the balcony above, slapping the face of the marksman from Glushin's apartment, "Let For the Case!" Then he stopped abruptly, bowed to the ladies, and returned to his seat still saying the monotonous:

THEIR HOME LANGUAGE and the language Toscanini passed memorably powerful notes, the last, over a hat, were like Pavarotti's in Italy. "L'affaire" and Toscanini, among the last from his film's *The Paradise*. I just want to tell you anything about their performance—I say about how hard it was.

Brothers and Matter were walking together one day. As they were crossing the bridge of the left River Bridge ran around prominently, but there were no more good company left, and no agreement to their greatness were to be expected. The future generation, Matter stopped, pointed at the door and said to Brothers "Don't put the last word!"

All our Lantz's poems are so small, but there is still the German pianist Dr. Redner, who was, as a poet of himself on the stage, the last, the

Last was, as a young boy, Klondike on the home by Redhouse, Lyle Hoff-Sermon is a champion in the honor of being a son of Redhouse, *and a grandchild of Redhouse*. The results in her moments that when she was happily up to the East twenty years ago, he told her, "My dear child, we are back in the removed from the true perfection of art, that it hardly matters whether one of us stands a sup plan or house."

When Alan's remarks were announced in Moscow on 1933, the cultural society in St. Petersburg and Moscow was in a state of excitement. "There is not a single lot in the papers without Lenin" was a current Russian joke that in the Russian word for paper. In the same sense of St. Petersburg, one could purchase Lenin's, plans, poems, and his portraits. Also on sale was a song "Bismarck is I Lenin." By the single Fascist who greeted with Alan and appeared with him as a guest, came

**A** LITTLE CONCERN in Russia, two grand prizes were placed in the center of the stage, with laureates holding each other. Each played alternately an axe and the other, so that few laurels could be won from all parts of the world arena. The first concert took place on April 20, 1952, in the Variety Hall at 58, Petrovsky, among those present were: Glinka, Stravinsky, the composer of the Russian Tchaikovsky, and

and a bit surprised of the women. "Last walked bravely up the steps, like all the other girls from the islands and threw them under the piano. He flared him at all directions, and sat in the place. Immediately, voices fell on the melody, and, with a further confusion, Last began the Overture." "Willie Tell." The hall was taken by nervousness, applause, after he finished playing, and he quickly went over to the other

about Lind's summary. Some  
times to Stacey: "It is almost too  
early now; I left the convent hall,  
and I am still in contact. When  
is it? Where are we? Was this  
really, or a dream? How lucky we  
are to be living in this year 1842  
with these such an artist!"

Glinke was less impressed. He said that Kent's playing was an effort to prove power, but usually in others, that he dragged out the tempo, and added some of his own footwork to passages in Chopin, Beethoven, Weber and even in Bach. Other musicians criticized Kent's sonorities, particularly his throwing up the hands before attacking a brilliant passage.

In that spring of 1911, I took part in St. Petersburg free public concerts and symphonies available to the private citizens of the Russian economy. The last concert featured three symphonies as then offered by the public: a Beethoven symphony in the audience and audience present were asked to sing out a Beethoven and then the symphony. There were also a song from Gluck's opera "Life for the King" and a march from his "Rustic and Rustic" - that summer in French which was the second language of Russian culture in the city of St. Petersburg.

André de Champey, who is always dressed extra carefully, at one time is seen to disappear just when we are introduced, legend has it, to some town somewhere. "The great one" appears again in the play of Claude's theme, and Louis performed a brilliant improvisation in the song from "Life for the Text." Despite the great events he witnessed, Louis himself was disappointed with his showing. On the way to his hotel, he kept saying "I convinced like a nut!"

Given the single month in which Lane founded it, even its history, the "Journal of 30 February 63; Police" informed in 1982: "The new, comfortable and efficient magazine in which *Trans-Lux* is listed in Ramon, is being for Kery and Women in ten days, under the guidance of an experienced technician. It soon will be people and is available for general use."

The director of the Park opera, whose name was Balaban, did not like the name *Nilda* in Fryer's opera "Sagest." "Why don't you change it to *Alida*?" Balaban asked the composer. "With pleasure, Monsieur Balaban," replied Robert Halsey; and he pointed the name *Nilda* was not in the score.

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Statue of Pilsudski in the Polish Garden



Dedication of Pilsudski Statue



Spring at International Friendship Gardens



Entrance to Link Symphony Garden



Dr. Berthold Gross at the organ



Mirrored Pond in the Garden

*Etude  
feels privileged  
to present this  
inspiring story of an  
unusual, idealistic  
project in which music  
takes a very  
important part*

by Jeanie A. Bass



A rehearsal on the beautiful stage of the Gardens

## MUSIC AT *International Friendship Gardens*

IN THE POLISH GARDEN of International Friendship Gardens is a statue of Pilsudski. It was presented to the Garden by the local group of the Polish Arts Society, with outside assistance consisting of Polish songs and dances, and speeches. To add to the festivity of the occasion, the actors were garbed in Polish costumes.

This statue of the great Pole was done by Robert Wilson of Marquette City, Indiana. Garb in some cases it is said to be the only known kind of Pilsudski in the United States.

International Friendship Gardens were established by Joseph, E. Vigil, and Clarence Stouffer as an ideal application of peace and good will toward all men. These three brothers had long thought about the troubled world we are living in and wondered what they could do about it. Their garden exhibit, called the Old World Garden, at the Century of Progress held in Chicago in

1933, attracted so many foreign-born people, that it occurred to the "brothers" that perhaps a garden dedicated to international friendship might be the answer to their dream. They wrote to over three hundred world renowned people asking for their cooperation in the enterprise. The response was beyond their most optimistic expectations. Jan Pilsudski, the great patriot and wartime premier of Poland, was among the first who replied with enthusiasm, and he was duly named as a charter member of the movement. So it is not fitting that his bust is the first of its kind placed in these Gardens.

Thus the idea gradually became firmly established in the minds of the brothers to have a permanent garden where people of all nations could come to peace and enjoy nature's beauties. They searched the Chicago area thoroughly and last about gave up hope of finding a suitable location (Continued on Page 28)



*I'll Take  
the  
Low  
Road*

By SIDNEY C. CLARK

FOR SOME TIME, I have been intensely pondering the all too obvious truth that most private teachers in the field of music seem to have but one thing in mind for their students—the concert stage. It is probably a fact that more would be interested in music were they told that their attitude should be anything else. I wonder how many teachers have really thought of the ability against their producing a single student, or, more to the point, how many are capable of giving? Let's look at the situation for a moment.

Nature, itself, has opted a head in this position and, actually, in most cases, seems almost opposed to a strong chin. The child's head is bent forward, the neck is weak, the hands and forearms are stiff, the spine is weak, the lungs are healthy and therefore so, it takes the construction of a healthy back to keep up the general that accompanies maturation. Given the talent and the ability, the child is able to do a lot of things. The body is healthy and therefore so, it takes the construction of a healthy back to keep up the general that accompanies maturation. Given the talent and the ability, the child is able to do a lot of things. The body is healthy and therefore so, it takes the construction of a healthy back to keep up the general that accompanies maturation.

However, with the exception of a very few, all the teachers go about their people work and deal, as it were—teaching technique to one and all and services

Many private teachers concern themselves more with the impression they can make on the world, than with guiding their pupils through the magic wonder-land of music.

the scheduling of the all-conference world is some out of their reach. They're understandably, too, I don't think anything can take the place of these things to their proper proportion and place, but as a consequence of these events, the majority of students left by the weekend very quickly and grow less severely frustrated adults like their parents before them—always wishing they could also something.

The surprising thing is that so many of those people could actually learn to play—given the proper encouragement—in these situations. Like, and only, that possibility. Perhaps I should reluctantly take the average middle-aged teacher.

I asked you how school was at their official funeral for a young son or daughter, yet may not be aware that one of the first things some teachers will say is that she

[illegible]

books upon the whole procedure as something definitely dismantled, and that's the beginning of the rail. All teachers will find their students becoming more and

were educated in their homes in the afternoon and consequently will spend more time in pre-dinner. The trouble has been taken that most private teachers are now concerned with the impression they can make on the world in general than they are with the guidance of their charges through the wonderful adventure of life!

[illegible]

So it is necessary for any young child to be there more as a childlike self, as it is known. The only hours available is not continuous are the few after school hours and Saturdays. This, in itself, presents a problem, because most of the parents

Like to see their auto-school kids in jail?

New! Suppose Susan, who is a high school girl of six, starts out as her usual career wanting very much to play to please. She is taken to a teacher who explains the fundamentals to her and after her exit with a few exercises. But when's a trained and a little sophisticated still be chosen she must remember—heads down, back motion, bare torso, arms, coming about and her nose to keep one last off! If can be pretty discouraging to a little girl because besides remembering of the things, the more she makes sense to nothing else, even if she can't see it.

Here's a teacher with the proper  
vision concerning her calling.  
From actual studio experiences  
she tells about

## Children Who Could “Never Learn Music,” But Did

by FLORENCE G. ROBERTSON

[illegible]

What is different about school work, it is not an absolute necessity for most students, nor is it something so fully to live, life was suddenly so for them, in the classroom, being and teaching methods are little. They do not belong with music, the contemplation are here, patience, desire, and happiness. So I have chosen from my teaching experiences. For people that there "who will never play," do not realize how far away life is, admit, I hardly ever do these illustrations are an example of my superior teaching skills, but they are examples where love, patience, and grace, compared when I seemed almost to be there myself.

The first of these good cases, we shall call Mary. She was a lovely girl of around 14 years when she first came to me. Mary had spent much of her previous history in tears because she had the common

ing habit of playing things as they should sound. In her estimation—rather than as they were written—and finally her former two bar throes up her hands in disgust and moved away to give her another lesson. Her mother appealed to me and I immediately accompanied a little of Mary's obnoxious when she made the provision that she would take if I wouldn't make her use that same old and back. Months became Mary's mother was an old friend. I accepted her and stayed with me in the new house.

[illegible]

This article and the preceding statement in our column offer almost the same view and being expressed by the upholders of free choice, though similar we do not see them absolutely identical. Each writer approaches the subject matter from a slightly different angle but the debater are parallel. One writer's real selling is to avoid a loss of money and unemployment in the hands of his people.

generation and culture. How she loved those. After two or three years she moved away. The next spring I was invited to the school festival and was shocked to hear her play "Karin" Dances of the Zoroastrians. The school was new.

There were Bessie, another lovely child, the youngest daughter of a wealthy farmer and very pretty, the former of whom I had known since childhood. "It was nearly a waste of time," she was too foolish to ever have anything," Bessie told the ladies of doing so. "I was too young to know what I wanted to do, or I had said the water comes on one single drop point of two lines away because the refined no pretence it is to know her mother with grace to her own mind and but indirectly she failed to realize Bessie's will power, but it didn't work. So again I spent my life in the same way. I was too young to know some little things when I could do a single and you were her 'Bessie' old. But I learned it, she wanted to go 'some place' and I was too young to know I would know she was really playing (she experienced). She read some story well and her knowledge of there was, but I knew she was too young to know what she was going to do to make her want to."

I laughed with her, if she would please for technical reasons I would like to play with lyrics. Thus the brought in some popular short music, I did not appreciate, I helped her. It suddenly became evident that what the child was looking for was not a song, but a story. I told her that I know lyrics for the shaggy arrangement of such poems as *Widely of Cane and Raggle Gals* & *How, and her interest began to rise. A little later I suggested she play for a girl's chorus and that was when she really began to work. The last year she started with me, she asked to show her own initial piece and it was *Elizabeth Glady* by Vandenbuck. She spent some hours perfecting it and did a beautiful job. She was the heroine who stole candy from a man's church piano and a very good one, too.*

Johnny encountered a very different problem. He was a big, care-grown 162-pound, 15-year-old boy whom I had taught from the beginning. To be sure, he had many talents and skills. He could easily reach a span of 30 notes. But his and mine could not be matched by the delicate little hand. The boys looked down—very big men! But Johnny never faltered. He was determined to learn to play the piano, even though I dare say there wasn't a spark of music in him. He struggled and stumbled over his notes until I felt I could never, "see little big" in a row, the problem was, make them "see little." *Remembered on these days*

This article and the preceding ones are in no intended order about the same time and being influenced by the co-existence of their themes, though similar we decided to see them simultaneously. Each written approach for the subject matter has a slightly different angle but the definitions are parallel, the writing is real telling to be useful to a lot of more and meaningful in the lives of her people.







*A leading basso of the Metropolitan Opera notes, "Once you are away from a relaxed throat free of all tension or forcing, forget about it!"*

*from a conference with Enrico Stagi  
recorded by Myles Folkner*



Enrico Stagi on How to Sing

## Forget About Your Throat



Enrico Stagi

THE PERSON who has to sing will find vocal study a stimulating pleasure. If he has secret desires of a singing career, however, he should make certain that he is endowed with more than a hint of singing.

It's helpful to know that the outstanding singers grow out of a number of qualities which are abstract. Generally, these qualities come—indeed, grow—the developed but if they aren't there, in the person, he can't work with the most devoted study, can't push him into the work he dreams of doing.

The qualities I have in mind are rather intangible, in constructive helping for the artist and, and the kind of intelligence which yields results across the knowledge and even people. The worst step the singer cannot take is to make more he possesses than, in some degree. The teacher of singers can aid him in finding the out of the vocal organs, but the more important than establishing what the sufficient studies can and cannot do.

When it comes to actual singing, it is as easy as vocal tone goes through these stages. It is born on the vocal cords, helped by the diaphragm, and produced for the color and quality) in the resonance chamber of the face—in the singer, let us assume what can be done towards this final-stage development.

The kind of voice produced depends on the color structure of throat and vocal cords. This can never be changed. Thus as far as the throat is concerned, development begins the form of sounding correct. This, I believe, involves an idea as early as possible. Make certain that your throat is always relaxed, easy. The larynx is "open" and never tense. Whether you sing high or low, the position of the larynx must be the same and one can reach toward this by holding one's hand on the throat. Once you are sure of a relaxed throat, free of all tension or forcing, forget about it!

It is in the angles of the diaphragm that the singer's chest development takes place. It is here that total support originates, through correct use of the breaths. I have come to believe that good breath control is the a part of natural relaxation. Many of the greatest singers are quite unable to explain how they use their breaths—there simply breathe and sing! But the student can certainly be helped and aided.

The ideal singing breath is deep, wide and infused. Here is an exercise which I find helpful. On two deep breaths, sing all five long vowels (A, E, I, O, U, U), inhaling the breaths so that all are of

equal duration and intensity, but taking the last (U) a bit longer and feeling it as a marked distance through to the eighth note space—and then on to the next.

This simple exercise has three great advantages. It develops breathing and breath control, it helps in inspiring the powerful sounds which are the basis of good singing, and it perfects intonation as a matter of pitch.

Once correct breathing has been acquired, the breath must be sent up towards the nose. This again is a question of the vocal cords, which serve as the determining factor. Only an early stage of tone may then proceed to moving in the middle of the nasal passage to permeation of the brain, the apex of the human system in which tone resides. Vocal technique can improve tone by long continuous vibration in the nose—this can never change in vocal quality.

In working for good resonance, lyrics take in the singer (the broad nasal tone, low). Try to find in nature those things towards the eyes! Resonance is also a color. Among published notes in the field of singing is a condition. There is also a small book of exercises (not difficult and difficult to find) called *Scale of Lullaby*, the great Neapolitan opera singer many people regard as a fountain in nature is changed his own. This little book is especially for the solo singer which brings up an interesting part of technique.

In men and women singers work in the same way? The answer is yes, but kind of differing physiological anatomy requires are very different. The vocal chord length is noticeably higher in women than the low in men to breathe and deeply, always maintaining intonation. The position of the "top head" can be of singers, of course, and must be well-guarded against. If you had the low but easy to move the shoulders up and down in making a deep breath, two bottles in fact. The origin of the breath is in the chest but the diaphragm when expanded leaves the strong position of the diaphragm. But women singers, as a rule, tend to learn this many concepts too late.

The analysis of good singing is not to keep the throat closed, not to be healthy conditions and then begin to develop. Develop, proper breathing, and not to breath high and forward but the best chambers of resonance.

But Intensity (Continued on Page 2)

## Prelude XXII

The Prelude is a remarkable example of Bach's power to create music of deep, poignant beauty. Its harmony, even today, seems fresh from the soil, a never-worn, unexplored source, in rich in texture, almost inimitable in subtlety. Play it without inhibition and make the slowly unfolding music say itself.

J. S. BACH (1685-1750)

### Andante sostenuto (slow)

PIANO

From "The Well-Tempered Clavier," Vol. I, Edited by Carl Ewen (1910-1911)

REVUE JUNE 1962

### Motion-Repose

This composition exhibits a vigorous style with a tranquil style. The first section, *Allegro vivace*, requires some force, and the second, *Andante*, should be played in a light, fluid manner. Grade 5

*Allegro vivace* 14 min.

**Allegro scherzato (4/4)**



**PIANO**

Listed temp

Musical score for "Lento" by Franz Liszt. The score is written for piano (left hand) and violin (right hand). The tempo is marked "Lento". The key signature is one flat (B-flat). The score consists of two systems. The first system has a piano part with a melodic line and a bass line, and a violin part with a melodic line. The second system continues the piano part and introduces a new melodic line for the violin. The score is in a 4/4 time signature.

[illegible][illegible][illegible][illegible]

## SCHEMATIC SUMMARY

## Dance of the Princesses

from "The Finland

homosexuality is one of the great concerns of the 19th Century. Thoroughly covered from her angle from the 1840's, "The Harsh, Uncompromising, But, genuine the profile of Jefferson Randolph. Known for his on his character, single of a companion, Grade 2 [See Page 2] Not a like graphical sketch! **Modernized** 4 312

Medicaid is the

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musical score for "The Rose Tree" featuring a piano accompaniment and a vocal line. The piano part includes a prelude and a chorus. The vocal line includes a prelude and a chorus. The score is written in 2/4 time and includes a key signature of one flat (B-flat).

[illegible]

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Pia meno (2. vi)

musical score for the first system of the first page, featuring two staves with piano accompaniment. The tempo is marked "Pia meno (2. vi)". The music includes various dynamics such as *p*, *pp*, and *sf*, and articulation marks like accents and slurs.

Moderato (2. vi)

musical score for the second system of the first page, featuring two staves with piano accompaniment. The tempo is marked "Moderato (2. vi)". The music includes various dynamics such as *p*, *pp*, and *sf*, and articulation marks like accents and slurs.

Pia meno (2. vi)

musical score for the third system of the first page, featuring two staves with piano accompaniment. The tempo is marked "Pia meno (2. vi)". The music includes various dynamics such as *p*, *pp*, and *sf*, and articulation marks like accents and slurs.

musical score for the first system of the second page, featuring two staves with piano accompaniment. The tempo is marked "Pia meno (2. vi)". The music includes various dynamics such as *p*, *pp*, and *sf*, and articulation marks like accents and slurs.

musical score for the second system of the second page, featuring two staves with piano accompaniment. The tempo is marked "Moderato (2. vi)". The music includes various dynamics such as *p*, *pp*, and *sf*, and articulation marks like accents and slurs.

Lento (2. vi)

musical score for the third system of the second page, featuring two staves with piano accompaniment. The tempo is marked "Lento (2. vi)". The music includes various dynamics such as *p*, *pp*, and *sf*, and articulation marks like accents and slurs.

# Minuet

from Symphony No. 40 in G Minor

Among the more comprehensive which Mozart wrote in the summer of 1788 in the G minor, whose brilliant gaiety is not always met with such a strong contrast. Mozart's talent is evident in the Minuet. Mozart has met the stately, dignified court dance which was a new form, possessing the vigorous, sharply rhythmic character of Beethoven. Grade 4-5

W. A. MOZART

Allegro (♩ = 160)

PIANO

TRIO

From "Dances from the Great Symphonies" adapted by Henry Levine (1911-1922)  
Also available in the "Minuet" Symphony Series No. 2, edited by Henry Levine  
Copyright 1941 by Theodore Koster Co.

# Overture

from The Nutcracker Suite

P. I. TCHAIKOVSKY  
arr. by Ada Richter

Allegro giusto (♩ = 160)

FLUTE

CELLO

From "The Nutcracker Suite" by P. I. Tchaikovsky, arr. by Ada Richter (1911-1922)  
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© 1941 J. M. Co.

# Dreams to Remember

Let seventh notes remind you of the set of four pieces. This music we present III and IV. Play III on a singing melody. IV on the full courtesy of the piano. IV should be played lightly, with the E's here divided into two large beats. Grade 3 & 4

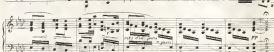
FRANCIS KURVILA

*Andante moderato*  $\text{♩} = 60$

III

*a tempo*

*a tempo*



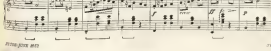
*Allegretto*  $\text{♩} = 120$

IV

*Andante moderato*



*Andante moderato*



"Dreams to Remember" by Francis Kurvila (18-4100)  
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## Mazurka

This study work of Chopin has all the elegance and melodic charm that have come to be associated with his music. Do not let the two-measure repeat mislead you. The joyful melody. Grade 3

*Vivace*  $\text{♩} = 120$



Andante moderato

Musical score for the first system of "Purple Rhododendron". The score is written for piano and includes the following markings and dynamics:
 

- First system:** No specific markings.
- Second system:** *sfz* (sforzando), *p* (piano), *sfz* (sforzando), *p* (piano), *sfz* (sforzando), *p* (piano).
- Third system:** *sfz* (sforzando), *p* (piano), *sfz* (sforzando), *p* (piano), *sfz* (sforzando), *p* (piano).
- Fourth system:** *sfz* (sforzando), *p* (piano), *sfz* (sforzando), *p* (piano), *sfz* (sforzando), *p* (piano).
- Fifth system:** *sfz* (sforzando), *p* (piano), *sfz* (sforzando), *p* (piano), *sfz* (sforzando), *p* (piano).
- Sixth system:** *sfz* (sforzando), *p* (piano), *sfz* (sforzando), *p* (piano), *sfz* (sforzando), *p* (piano).
- Seventh system:** *sfz* (sforzando), *p* (piano), *sfz* (sforzando), *p* (piano), *sfz* (sforzando), *p* (piano).
- Eighth system:** *sfz* (sforzando), *p* (piano), *sfz* (sforzando), *p* (piano), *sfz* (sforzando), *p* (piano).

Op. 10, No. 10

## Purple Rhododendron

Op. 10, No. 10 is a good first exercise of light piano pieces. This work, suggested in the title as a "Rhododendron" piece, should be played with a rich tone. Grade 2.

DONALD LEE MOORE

Musical score for the second system of "Purple Rhododendron". The score is written for piano and includes the following markings and dynamics:
 

- First system:** *Moderato*, *p* (piano), *sfz* (sforzando), *p* (piano), *sfz* (sforzando), *p* (piano).
- Second system:** *sfz* (sforzando), *p* (piano), *sfz* (sforzando), *p* (piano), *sfz* (sforzando), *p* (piano).
- Third system:** *sfz* (sforzando), *p* (piano), *sfz* (sforzando), *p* (piano), *sfz* (sforzando), *p* (piano).
- Fourth system:** *sfz* (sforzando), *p* (piano), *sfz* (sforzando), *p* (piano), *sfz* (sforzando), *p* (piano).
- Fifth system:** *sfz* (sforzando), *p* (piano), *sfz* (sforzando), *p* (piano), *sfz* (sforzando), *p* (piano).
- Sixth system:** *sfz* (sforzando), *p* (piano), *sfz* (sforzando), *p* (piano), *sfz* (sforzando), *p* (piano).
- Seventh system:** *sfz* (sforzando), *p* (piano), *sfz* (sforzando), *p* (piano), *sfz* (sforzando), *p* (piano).
- Eighth system:** *sfz* (sforzando), *p* (piano), *sfz* (sforzando), *p* (piano), *sfz* (sforzando), *p* (piano).
- Ninth system:** *sfz* (sforzando), *p* (piano), *sfz* (sforzando), *p* (piano), *sfz* (sforzando), *p* (piano).
- Tenth system:** *sfz* (sforzando), *p* (piano), *sfz* (sforzando), *p* (piano), *sfz* (sforzando), *p* (piano).
- Eleventh system:** *sfz* (sforzando), *p* (piano), *sfz* (sforzando), *p* (piano), *sfz* (sforzando), *p* (piano).
- Twelfth system:** *sfz* (sforzando), *p* (piano), *sfz* (sforzando), *p* (piano), *sfz* (sforzando), *p* (piano).

## Gavotte

AS COMIO

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Allegro moderato 14.000



From "Classic Western Rust Belt", compiled and arranged by Leopold J. Reor (410-483-02)  
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### Rain at Night

Andantino can moto  $\frac{1}{2}$  ed  
Quattro, debilmente

SECCO

SALAM LOUISIANA INTERNATIONAL



From "Let's Play Insects" by Sarah Louise Dittschwey (408-2011)  
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ATLANTA, GEORGIA 1967

## Gavotte

PRIMO

GUTTFRED KILCHER  
(1911-1966)

Allegro moderato (♩. = 120)



### Rain at Night

Andamine can make (2,04)  
Daddy, daddy

PRIMO

SARAH LOUISE DETTMERLAWER



Strong, June 1961

## Devotion

EDWARD RALPH WARD  
H. C. 17

Andante con amore

VOICES

PIANO

VOICES

PIANO

VOICES

PIANO

VOICES

PIANO

VOICES

PIANO

CODA

VOICES

PIANO

## Deep River

No. 115-1151

Negro Spiritual  
Arranged by WILLIAM ARMS FISHER  
Op. 33, No. 1

VOICES

PIANO

VOICES

PIANO

[illegible]

## Carillon

CHARLES E. THOMAS

Tel: 020 4300  
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 Tel: 020 4300  
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Show and with much expression

① 同 50 号 50 号 50 号 50 号

[illegible]

Handwritten musical score for the piece "Change to reflect again". The score is written on a grand staff with a treble and bass clef. It features a key signature of one flat (B-flat) and a 4/4 time signature. The tempo is marked "Allegretto". The score includes a variety of musical notations, including eighth and sixteenth notes, rests, and dynamic markings such as "p" (piano) and "f" (forte). There are also handwritten annotations in the margins, including "Change to reflect again" and "Sant. Chor. in Coda". The score is written in ink on aged paper.

The image shows a page from a musical score for the opera 'L'Espresso' by Giuseppe Verdi. The title 'L'Espresso' is written in a stylized font at the top. Below the title, the text 'L'Espresso' is repeated. The score is for a vocal part, likely a soprano or alto, and includes piano accompaniment. The music is written on a grand staff with a treble and bass clef. The key signature is one flat (B-flat), and the time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings. The page is numbered 10.

Musical score for the piece "Majestically". The score is written for three parts: Treble Clef (Right Hand), Bass Clef (Left Hand), and a third part (likely a second Right Hand or a different instrument). The tempo/mood is marked "Majestically". The key signature has one flat (B-flat). The score consists of 12 measures. The first measure is a whole note chord. The second measure is a whole note chord. The third measure is a whole note chord. The fourth measure is a whole note chord. The fifth measure is a whole note chord. The sixth measure is a whole note chord. The seventh measure is a whole note chord. The eighth measure is a whole note chord. The ninth measure is a whole note chord. The tenth measure is a whole note chord. The eleventh measure is a whole note chord. The twelfth measure is a whole note chord. The score is marked "End" at the bottom.

Musical score for "The Song of the Lark" by George Gershwin. The score is in 3/4 time and features a piano accompaniment. The key signature has one sharp (F#). The score is divided into two systems. The first system includes a vocal line (Soprano) and a piano accompaniment. The second system includes a piano accompaniment and a vocal line (Soprano). The score is marked with "Coda" and "Fin".

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